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# Art on paper

**T**he Gibbes Museum of Art in Charleston, South Carolina, began life as the Carolina Art Association in 1858. The museum opened to the public in 1905. Now closed for renovations and scheduled to reopen in 2016, the Gibbes is collaborating with other groups to bring art

to the community.

Sara Arnold, curator of collections, and Pam Wall, curator of exhibitions, at the Gibbes have selected works from six local galleries for the exhibition *Art on Paper* to be held at The Vendue, Charleston's Art Hotel, through April 5. They have

selected work from Robert Lange Studios, Mary Martin Gallery, Principle Gallery, Ann Long Fine Art, Michael Mitchell, and Rebekah Jacob Gallery.

Wall comments, "This exhibition is a great opportunity to partner with local galleries while supporting contemporary art of the South. The Vendue is the perfect location to bring together our arts community and celebrate the vibrant creative community that makes Charleston special."

An interesting coincidence among the curators' selections are two black-and-white drawings with the same title by artists perhaps better known for their insightful and colorful figures and portraits. **Amy Lind's** graphite drawing *Daydream* is a three-quarter length image of one of her regular models. She talks about not needing to include great detail in her more recent work. "The human mind is so in tune with the human figure, it is not necessary to depict every last detail," says Lind.

**Kerry Brooks** studied in the classical tradition in St. Petersburg, Russia, and Kiev,



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Ukraine. Her reclining figure, *Daydream*, colored pencil and gouache, embodies that tradition but is “[imbued] with a certain Eastern spirituality,” she says. “I consider my portraits as windows into the lives of my subjects, often presenting the subject in a state of intense and dignified stillness.”

**William Dunlap** declares that the South is his “legacy.” His long familiarity with the culture, landscape and architecture of the South results in paintings that evoke the spirit of the region.

**Edward Rice** is known for his sometimes monumental graphic paintings of details of antebellum Southern architecture. His monoprint of an *Abandoned House* softens the hard-edged vision of his paintings.

**Denis Ryan** continues an architectural theme in the exhibition with a watercolor of a scene in Guatemala, *A Resting Place for the Rainbow*. He is a member of the Royal Watercolour Society and speaks of the “strong composition and my palette, along with the interesting light sources, which play a pivotal part in all my paintings.”

**Greg Gandy** is known for his highly detailed paintings of cities, notably San Francisco. He likens his city paintings to his “diary.” Gandy brings the same attention to detail to the tiny 6-by-4-inch oil on found paper, *Brushes*.

**Kevin Earl Taylor’s** work deals with our position within the environment and our need to co-exist with all of nature. His gouache on paper *Monkey & Butterfly* illustrates cross-species communication at a “lower” level. ●

**1**  
**Greg Gandy**, *Brushes*, oil on paper, 6 x 4". Courtesy Principle Gallery.

**2**  
**Denis Ryan**, *A Resting Place for the Rainbow*, watercolor on paper, 15 x 18". Courtesy Principle Gallery.

**3**  
**Kerry Brooks**, *Daydream*, colored pencil and gouache on black Canson board, 12 x 17". Courtesy Robert Lange Studios.

**4**  
**Amy Lind**, *Daydream*, graphite on paper, 24 x 18". Courtesy Robert Lange Studios.

**5**  
**William Dunlap**, *Woodberry Red Barn*, oil and dry pigment on paper, 42 x 51". Courtesy Rebekah Jacob Gallery.